



The Interaction of Cinema With Social Life and Entertainment Habits: Cinema in Turkey

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Extensive Summary

1.1. RESEARCH SUBJECT

In this study, the basic concepts such as cinema, sociology, leisure and recreation are primarily explained, and the relationship or interaction of cinema and society, as well as the place of cinema in society's entertainment habits are tried to be explained. The development and effects of cinema related to social transformations and technological developments have been discussed according to the historical continuum in the world and in Turkey.

1.2. RESEARCH PURPOSE AND IMPORTANCE

The purpose of the article is to look at the interaction of cinema, which is a leisure activity, with society and social life, to reveal the cinema-society relationship and the place of cinema in society's entertainment habits based on the relevant studies obtained through literature review. Thus, it has been tried to reveal how the sharp changes that cinema has undergone since its birth in the 19th century have affected the society and how they have been reflected on the audience's experiences.

1.3. CONTRIBUTION of the ARTICLE to the LITERATURE

According to the literature review, no studies have been found that describe the course of cinema in Turkey from 1897 to the present day and decipher the pelikul-digital periods, including 3D and interactive cinema altogether. Therefore, it is foreseen that cinema in Turkey, especially as a leisure activity, will contribute to the studies on how audience culture is formed and its status quo in the 2020s.

2. DESIGN AND METHOD

2.1. RESEARCH TYPE

This study is a compilation article.

2.2. RESEARCH PROBLEMS

The fact that the studies in the literature approached cinema-society interaction and the place of cinema in the entertainment habits of society from different points of view allows making relatively rich inferences in this article. Studies that examine cinema in Turkey according to political, economic and social periods, sociology, cinema genres and audience culture contain the necessary information to make a holistic comparison and inference.

2.3. RESEARCH MODEL

This article is a conceptual study; it provides a framework about the functions and position of cinema in Turkey by examining the interaction of cinema with societal life and entertainment habits. The article contains the conclusions of the academic studies examined depending on the literature review by the researcher

2.4. RESEARCH HYPOTHESES

Cinema has a two-way relationship with societal life and entertainment habits in terms of influencing and being influenced.

3. FINDINGS AND DISCUSSION

The findings are the conclusions made according to the results of the studies examined as a result of the literature review. It turns out that these conclusions are compatible with each other and, together with different points of view, there is a bidirectional influence during social transformations.

4. CONCLUSION, RECOMMENDATION AND LIMITATIONS

4.1. RESULTS of the ARTICLE

Although the emergence of cinema in the world is at the end of the 19th century, which can be considered recent history, it penetrates into the societal structure, reflects it and feeds sharp transformations over the periods, and even becomes a pioneer in the imagination stage of developments. The emergence of cinema in Turkey, which was very soon after its appearance in the world, the impact of urbanization and the cinema that they brought to the city starting

from the early years of Yeşilçam, are parallel to the societal structure, and it seems that cinema has been transformed by going through various societal and technological stages up to the present day. Cinema has an important place in the activities of enriching leisure time, as well as its effects on art, cultures, politics, values, beliefs, behaviors, and shortly, on its effects on societal structure.

Cinema is a product of societal structure as a form of expression of social reality and consciousness, its change and development also depend on the social structure. However, artistic creations, including cinema, affect both the superstructure and, to some extent, the infrastructure due to their social functions. It seems possible to decipher the interaction of cinema with society life and entertainment habits to the extent that the dynamic relationships between cinema creator, cinema product (film), audience and society, which are the main elements of cinema-society relationship, are understood; therefore, film is an instrument in understanding society.

Still considered as “sevent art”, it can be said that cinema has the missions on education, propaganda, publicity, entertainment, cultural life, shaping the art of transferring cultural heritage, imagination faculty of art or provision , which is irresistible as a word or standing, as well as affecting societal life or being affected by it, as well as other missions.

During the cinema viewing event, where the participation is provided for the purpose of evaluating free time, it can be seen that all these missions are functional at the same time or in partial sizes that vary depending on the event. With all its functions, as a leisure activity, the cinema is able to satisfy more than one demand as a leisure activity, with its all functions. It is possible that people have fun in the cinema, get rest, find mental health, calmness, move away from routines and/or troubles by identifying with the film, socialize with familiar or unfamiliar people in the hall, and also reach many levels of satisfaction that can accommodate the stage of self-realization.

4.2. SUGGESTIONS BASED on RESULTS

Nowadays, depending on the fact that digital cinema determines audience preferences during production, it is possible that the audience will be transformed into a defined subject and that cinema, which is a branch of art, will gradually turn into a technological product, the audience experience may turn into a technological experience that does not include practices specific to art of cinema. It should be noted that Turkish films, which also make an positive impression

globally, are also being produced that use the technological infrastructure as an advantage for the art of cinema. At this stage, it is considered a matter of process and choice to take part in increasingly similar cultures in the global world, adapting the global to local, and be the subject, for the aspect of audience.

It is believed that this study may contribute to the studies about the position of cinema and audience understanding in Turkey on the aspects of leisure and recreation processes that continue to change. In order to examine the impact of today's digital cinema on audience culture with a holistic approach or to investigate the adequacy of cinema to meet the need for recreation, broader research can be done and recent studies in the literature can be followed.

4.3. LIMITATIONS of the ARTICLE

It may be that the conclusions reached by this conceptual study based on a literature review are in line with the results of a similar study conducted using qualitative research techniques. However, the researcher will be able to scan a wider literature, and then conduct descriptive analysis, for example, using the phenomenological method, to achieve more detailed and meaningful results. At this stage, it will be possible to compare and discuss qualitative studies on a similar topic and its contribution to the literature will become clearer.

The effort to evaluate the periods and very important transformations that have passed since the emergence of cinema in Turkey in a single study may have limited the detailed study of the topic and discovery of the results clearly. In this case, it may be necessary to study cinema, which is a multidimensional and rich subject, in many respects according to historical periods and genres, and to think about a holistic approach at a certain stage after that. Thus, detailed conclusions can be reached about how many functions of the cinema reflect on recreation and its vision of the future in respecting meet the need for recreation.